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collection of Arundel Prints and a group of sculpture—wild animals in bronze and an exceedingly beautiful marble relief of a little child's head—by A. Phimister Proctor. The drawings and paintings executed during the winter in the art classes in the public schools have also been exhibited. In May the galleries will be filled for two weeks with the work of the students of the Association's art school.

A GREAT GIFT TO CHICAGO The Art Institute of Chicago has recently received a princely gift. Mr. Edward B. Butler has presented to this institution the collection of eighteen paintings by George Inness previously owned by Mr. Emerson McMillan of New York. This is extraordinary good fortune for the people of Chicago. In no other place are as many works by Inness now to be seen. Five of the eighteen paintings were included in the Thomas B. Clarke collection, the dispersal of which in 1899 did so much to establish values for American paintings. Two, "Mill Pond" and "Threatening," were shown at the Columbian World's Fair. One was previously in the William T. Evans collection.

NEWS ITEMS

The Scammon Lectures at the Chicago Art Institute this year are being given by Mr. Kenyon Cox. The first of the series of six was delivered on March 30th, the last is scheduled for May 4th. The general subject is "The Classic Point of View." It is announced that this course of lectures will be given next year by Mr. Edwin Howland Blashfield.

From March 31st to April 21st a collection of forty-five paintings by Elizabeth Wentworth Roberts was exhibited at the Plastic Club of Philadelphia. A number of the paintings were marines and not a few were pictures of children on the seashore. They were fresh, spontaneous impressions, full of sunlight and vitality; admirable and unusual works.

Hartford, Connecticut, held a Budget Exhibit for two weeks beginning March 14th. The Exhibit was organized jointly by the Municipal Art Society and the Civic Club, and it was visited by over 1,400 persons. A fuller account of it will be given in the next issue of ART AND PROGRESS.

The Cincinnati Art Museum is holding a special exhibition of landscapes by Mr. L. H. Meakin, who is an instructor in drawing and painting in the Cincinnati Art Academy and was in 1907 and 1908 President of the Society of Western Artists.

The Second Annual Convention of the American Federation of Arts will be held at Washington on May 16th, 17th and 18th. A preliminary program is issued with this number of ART AND PROGRESS as a supplementary sheet.

The Annual Conference of the National Society of Handicraft Societies will be held on May 19th and 20th.

IN THE MAGAZINES

The average layman looks upon architecture as a mystery to be comprehended only by the learned and experienced, hence architectural journals have comparatively small reading outside of the profession. This is unfortunate. As Mr. Mather pointed out in an article in ART AND PROGRESS a few months ago, the indifference of the public to the merit or demerit of contemporary architecture retards development. If a little more interest were taken by laymen in simple architectural problems they would most certainly be better solved. The architectural magazines strive to bring about this condition; that is, they present architectural subjects in a manner intelligible to the layman. For example, the April number of *The Architectural Record* contains articles which are not only descriptive but explanatory on a Gothic city residence, and a country place and garden, as well as on the treatment of a pergola, on iron grilles, the

Architectural League's exhibition, and duplex apartment houses, in addition to notes on pertinent topics, such as the great rehousing project of Liverpool. That there is a widening interest in art is manifested, however, by the increasing frequency that articles on art find publication in the general reader magazines. In the April number of the *Harper's Magazine* is an article on "The Recent Mural Decorations of H. Siddons Mowbray," by William Walton; in the *Scribner's* is an interesting paper on "Recent Tendencies in Marine Painting," by Birge Harrison, besides a brief essay on the Roman Art Exposition by Harrison S. Morris, Commissioner-General from the United States; while in the *Century* three full pages are given to the reproduction of important paintings. Of special note in the *International Studio* are articles on "Modern Dutch Portrait Painting" by Max Eisler, on the collection of Inness paintings recently presented to the Chicago Art Institute, and on the Chicago Fine Arts Building, which is a unique center of artistic activity of all descriptions.

BOOK REVIEWS

HOW TO KNOW ARCHITECTURE,
BY FRANK E. WALLIS, A. A. L. A.
Harper and Brothers, New York and London,
Publishers. Price \$2.00 net.

To know architecture, the author of this book maintains, is to know the fundamental human or national idealism, therefore in his discussion of each great style explicit reference is made to the conditions of life during the period of its evolution and use. In each instance, moreover, he relates directly modern interpretations with original examples of the various styles. The old "Tombs" in New York is given as instance of the adaption of the Egyptian style, the old Custom House, New York, of the Ionic; the Knickerbocker Trust Company, Roman Corinthian; Trinity Church, Boston, the Romanesque; St. Thomas' Church, New York, Gothic; New Eng-

land doorways, Georgian; and so on. Stability is cited as the essential quality in architecture, and suitability and fitness are set down as requirements of beauty. Beginning with the Egyptian, each style is successively considered. The explanations are simple, to the point and clear, and now and then the reader comes upon an enlivening bit of criticism. Praising without stint the new West Point buildings and some classical structures in New York city, Mr. Wallis condemns as "uninspired" the Cathedral of St. John the Divine, and as "designed from the book," hence "very dry," the new Public Library, New York. With these criticisms and with his explanation in an early chapter of the origin of man, many will probably not agree, but no dissent will be made to the majority of his statements, which are both accurate and illuminating. An excellent history of architecture in America is given in the last chapters of the volume, which is filled with instructive references and optimistic suggestions. When a world citizenship and science build temples to the new ideal, then, Mr. Wallis in conclusion ventures to prophesy, a new style will be born.

ART IN NORTHERN ITALY, BY CORRADO RICCI, Director General of Fine Arts and Antiquities of Italy. Charles Scribner's Sons, New York, Publishers. Price \$1.50 net.

This is the second of an international series of art manuals, the first, "Art in Great Britain and Ireland," written by Sir Walter Armstrong, being published about a year ago. Like the previous publication, this book treats comprehensively of all the arts of the region with which it deals, that is, of architecture, painting, sculpture and the crafts, yet it is printed and illustrated in so compact a form that it is equally suitable as a handbook or history. Clear type is used and the illustrations, no less than five hundred in number, are, if small, extremely satisfactory. For the student or the traveler this book cannot fail to be of value.